

Masochism: A Domineering Prevalence of *Id* in Eka Kurniawan's *Dimples*

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Abstract

This paper highlights main character's sexual behaviour as the reflection of masochism due to the lingering miseries in life which makes her become submissive. The topic is perfectly analyzed by employing Sigmund Freud's Psychoanalysis which explicates human psyche controlling human sexual drive. The analysis comes to a conclusion that the willingness to experience from psychological tortures can also be considered as the tendency of psychological masochism leading the life of main character to an agony.

Key Words: masochism, psychoanalysis, sexual behavior

Introduction

The treatment of the writer of sexuality as the integral theme in the story whether sublimated, overt or even pornographic is a distinctive characteristic in literature. Each writer discloses the erotic scenes as the device in delivering the values to the readers even though it does not become the central theme in the story. In Eka Kurniawan's *Dimples*, the imagery containing the sexual activity between the girl and her partner reveals particular idea that is exposing the psyche of the main character due to the lack of mutual sexual relationship. In the deeper interpretation of this story, those scenes highlight the deviation of sexual behaviour for the girl is consciously becoming a masochist in her attempt to release her from the lingering misery. In my perspective, one basic connection worth investigating is the relationship that exists between sexuality and a primary source of psychological study underlying the sexual behaviour of the main character.

In psychological outlook, sexuality can be defined as the manifestation of the human psyche as the dweller of basic needs of human need satisfying. Freud, in his theory of psychoanalysis, contributes his excellent emphasis on the aspect of the human psyche. Freud provided convincing evidence that most of our actions are motivated by psychic forces over which we have very limited control (Guerin, p 123). As a therapy, psychoanalysis is based on the concept that individuals are unaware of the many factors that cause their behavior and emotions. These unconscious factors have the potential to produce unhappiness, which in turn is expressed through a score of distinguishable symptoms, including disturbing personality traits, difficulty in relating to others, or disturbances in self-esteem or general disposition (American Psychoanalytic Association, 1998). Therefore, psychoanalysis gives emphasis on the elaboration of human sexual behavior.

Dimples' sexual behaviour is the reflection of masochism characterized by the act of turning one's destructive tendencies inward or upon oneself. Her decision of giving up her body for someone she has never been known before tends to show her vulnerability against the destiny that seems to be ultimately horrible for her. Concerning this phenomenon, Hayden states that by masochism I understand a particular perversion of the psychical sexual life in which the individual affected, in sexual feeling and thought, is controlled by the idea of being completely and unconditionally subject to the will of a person of the opposite sex; of being treated by this person as a master -- humiliated and abused. Masochism experienced by Dimples, indeed, is not the framework of sexual abuse but she experiences from self humiliation due to her decision to surrender her body to someone she does not love.

In *An Outline of Psychoanalysis*, Freud (1949) explains the principal tenets on which psychoanalytic theory is based. He begins with an explanation of the three forces of the psychical apparatus--the id, the ego, and the superego. The id has the quality of being unconscious and contains everything that is inherited, everything that is present at birth, and the instincts (Freud, 1949, p. 14). The ego has the quality of being conscious and is responsible for controlling the demands of the id and of the instincts, becoming aware of stimuli, and serving as a link between the id and the external world. In addition, the ego responds to stimulation by either adaptation or flight, regulates activity, and strives to achieve pleasure and avoid unpleasure (Freud, 1949, p. 14-15). Finally, the superego, whose demands are managed by the id, is responsible for the limitation of satisfactions and represents the influence of

others, such as parents, teachers, and role models, as well as the impact of racial, societal, and cultural traditions (Freud, 1949, p. 15).

Method

This paper highlights human sexual behaviour from the standpoint of psychology. In the attempt to have fuller discussion, Sigmund Freud's Psychoanalysis is considered to be suitable in explaining the phenomenon of sexual behaviour as the portrayal of someone's hopelessness.

Discussion

Eka begins his story by scene describing the vivid imagery of the frenzied love making between Dimples and her undesirable husband. The satisfaction as the ultimate goal of sexual intercourse is one-sided gained for it can be reached only by her husband. Psychologically, it emphasizes the feeling of being tortured in Dimples because she gains no satisfaction because the philosophical value of lovemaking is the unity of body and soul united by the bond of love. The scene explores the power of id as the lowest reservoir element of human being which is also called as "Delicious Principle". In *An Outline of Psychoanalysis*, Freud (1949) explains that the id has the quality of being unconscious and contains everything that is inherited, everything that is present at birth, and the instincts (Freud, 1949, p. 14). One sided sexual satisfaction discloses the lack of mutual sexual relationship leading to the feeling of loneliness and separation which explicitly signifies the willingness to be masochist because Dimples as the main character is conscious enough to have sexual activity with her husband although she is also aware of her inability in reaching mutual orgasm due to the absence of love and appreciation to each other. Her masochism leads her to be weak and dependent, further; it also raises the feeling of surrender which enables us to realize that she actually suffers from sexual disturbance. She is not, indeed, tortured physically; however; she is tortured psychologically for Dimples' body functions simply as the object of her husband's sexual desire which is touched not is the nuance of love and of affection but with the excessive forces of healing the sexual tension. Regarding to this phenomenon, Freud has designated the prime psychic force as libido or sexual energy on which the sexual urge of pleasure should be completed. Hence, the id is the primary source of all energy.

The fulfillment of Dimples' sexual tension, on the other side, probes the anxiety lied on the deepest heart of Dimples because Dimples is torn deeply between the social expectation that women should be submissive, obedient and powerless in soaring up her disagreement and yield for the sexual freedom and her inner wish for not only becoming the object of somebody's sexual desire whom she love not. As a result, the id forces her consciously to surrender her body while her heart feels no sexual gratification. Masochism in the sense of psychological torture is considered as the deviation in sex because of the undeniable absence of mutually sexual relationship leading these persons to experience the unsuccessful communication within. When a person passes unsuccessful communication in sex relationship, the occurring of a mental problem tends to happen resulted in the destruction of both persons.

Freud deliberately states that sexual desire is manifestation of necessity for love and unity. He states that sexual instinct is resulted from the tension of sick body so it needs healing. Therefore, sexual satisfaction is resulted in the erasure of its tension. Theory of sex states that lust desire has the essence of manliness. (Fromm, 1990: 51)

The prevalence of the necessity of the unity of body and soul obviously does not exist the episode of tormented sex scenes. Another evidence supporting this notion is visibly rendered in the shocking decision of Dimples in giving up her virginity to three unknown men which is delicately presented through the reversed plot. The story is mainly coloured with the inevitably situation forcing Dimples to marry her husband. Her marriage is merely a price that her father should pay for the help given by the shaman who eventually becomes her partner in life. Love on which the fundamental of living together is erectly built is the extinct substance in their marriage. Therefore, Dimples is completely far away of feeling of intimacy as the symbol of achieving subtle relationship with marital or mating partner(s). As a result, the sex scenes are powerful in exploring the instinct which is basically possessed by every human.

Freud states that the instincts are the ultimate cause of all behavior. The two basic instincts are Eros (love) and the destructive or death instinct. The purpose of Eros is to establish and preserve unity through relationships. On the other hand, the purpose of the death instinct is to undo connections and unity via destruction (Freud, 1949, p. 18). The two instincts can either operate against each other through repulsion or combine with each other through attraction (Freud, 1949, p. 19). Therefore, the basic instinct prevailed in the story is the destructive or unity via destruction because Dimples destroys her own life.

Dimples' masochism leads to her unbelievable and irresistible invitation to those three men with whom she surrenders her virginity with an assumption that her husband will pronounce the divorce. Therefore, she will be free from the domination of her unloved husband. In the surface, it seems that Dimples is quite happy for being able to set herself free from the shadow of forever unhappiness embracing her marriage life. However, the mental state of Dimples is greatly torn off because of her lingering misery resulting in her decision to be masochist. The sexual activity in which Eka perfectly depicts how Dimples' breasts are touched savagely by one of those three men signifies the role of id in regulating the pleasure in releasing the sexual tension. There is no strong reciprocal feeling of giving affection and love in their lovemaking. The great persistent prevalence of id emphasizes on the reality that sexual activity is impossible to do without the existence of love because the ultimate goal is no longer to unify the soul but simply to reach pleasure.

The vanishing feeling of giving and receiving of emotional connection, comfort, and trust is the important factor which explains best the state of isolation that Dimples finally experiences. This condition is logically characterized by feeling of loneliness, alienation, and social withdrawal. The story ends with the imagery of Dimples' leaving away after her divorce carrying the bundles of misery dwelling inside her heart. No one wants to kindly offer the shelter for protecting her from the downfall of rain or the scorched heat of the sun because they all have despised her. Tearing apart, Dimples decides to walk away from her village. This scene exposes the isolation that she has to bear and the feeling of being excluded from her society as the result of her decision to conduct two masochist actions.

Conclusion

Sexuality, to be more exact, erotic scenes in the story is finally regarded as the device in signifying the failure of Dimples in giving and receiving love, emotionally and physically, and in committing with other for mutual satisfaction. In addition, this story is an example of Freud's psychoanalysis which takes an account on deeper elaboration of id as the principle of pleasure which has more tendencies in discussing instinct to fulfill sexual desire. The psychological outlook is also capable of bringing up the idea that the dominance of id in human psyche directs someone to consciously become masochist which at the end places our life in the state of everlasting agony.

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